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March 7th, 1996

Helena Myers
Students' Society of McGill University
3480 McTavish Street
Montreal, Quebec
H3A 1X9

Ms. Myers,

Wayne Calloway thanks you very much for your concern about PepsiCo and Burma and asked me to respond.

As you can imagine, deciding to do business in a country like Burma is one of the toughest things a concerned businessperson faces. On the one hand, we may not agree with a government or a system. On the other, we strongly believe that over the long term, trade is a positive factor in changing the world.

It is important to understand that immediate economic gain is rarely a consideration... or even a possibility for PepsiCo. We invest in new ventures of this kind but don't expect to make any significant return for many years down the road. By that time, in most cases, governments have changed as well as economic systems. A business has to deal in the very, very long term and take a very broad perspective.

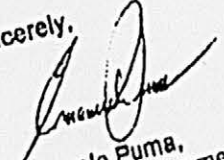
Clearly, PepsiCo neither invests in nor supports political or military systems or governments. We invest in businesses and people. In the case of Burma, our decision as a corporation is guided by our firm belief that trade is one of the best ways to build bridges of understanding between people — bridges which help open lines of communication, find common ground, stimulate dialogue, and thus bring people and their nations closer together and ultimately toward world peace.

Where there are small opportunities to do just this, trade can — and has in many instances — created larger ones.

A case in point is Eastern Europe, where PepsiCo has had a presence for many years. Obviously we didn't agree with many of the governments but we did believe that our presence would be a positive force for change. We, of course, don't take credit for the sweeping changes that have taken place, but we do believe that it was not external forces that ultimately forced the government to change. It was an internal movement, created by pressure from citizens and consumers alike to institute reforms in order to achieve not only basic social and political rights, but also material wealth and prosperity, which Americans enjoy.

We hope you can appreciate our position on trade and the very real and positive long-term value it can bring to a total humanitarian effort.

Sincerely,


Emanuele Puma,
Business Development Representative

EP/p

h-myers.doc

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The McGill Daily
volume 85 • number 63
March 14-20, 1996

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Department _____

I can attend: Morning Sessions Only _____ Afternoon Sessions Only _____ Both Sessions _____

CHOICE OF CONCURRENT DISCUSSION GROUPS: Please indicate for morning and for afternoon sessions separately your first choice of topic for the concurrent discussion groups with a (1), your second choice with a (2), etc. Also note above if you can attend *only* in the morning or the afternoon.

The Panel is open to all, but each discussion group must be limited to 20 participants.

Prompt registration is suggested.

• 8h30 Group Assignments •

McIntyre Medical Building, Martin Amphitheatre, 5th Floor

• 9h00- 10h30 **Introduction and Panel:** "Medicalization": Three Views on a Process" •
 (Abby Lippman, Cerise Morris, Vania Jimenez)

• Discussion Groups (10h45-12h30) •

- a) Disability and Body Image (Karen Lebacqz)
- b) Words for Women: Women, Literacy and Health in Canada (Lorna Yates)
- c) Women, Technology and the Future of Procreation (Gwynne Busen)
- d) Women as Health Activists: The Case of Breast Cancer (Bev Campbell & Joy Laverdure)
- e) Violence conjugale et les femmes immigrantes: comment intervenir? (in French; My Hung Pham)
- f) Girlspace: Community Mentoring for Teenagers (Leslie Myers)
- g) Physicians as Health Activists: The case of Médecins Sans Frontières (Rosamund Lewis)
- h) Lesbian Health in Context (Gayle Dede & Sarah Baker)

• Discussion Groups (14h15-16h00) •

- i) Women's Health in the "Global Village" (Shree Mulay)
- j) Midwifery in Quebec: Where are We Now? (Kerstin Martin)
- k) Women's Health Issues: Law Meets Medicine (Shauna Van Praagh)
- l) Reproductive Irresponsibility (in French; Louise Vandelaar)
- m) Alternative Qualifications: Students Talking Health to Students (Eve Steinberg & C. Kanya-Forstner)
- n) Stress: Is It You or Is It Them? (Joan Stelling)
- o) Menopause Is Not a Tragedy (Janine O'Leary Cobb)
- p) Drugs and the HIV Positive Woman (Joanna Dadson)

• 16h00 - 17h00 **Informal Tea** •

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Because the size of discussion groups must be limited, be sure to register no later than 22 March 1996. "Women's Health Matters" is co-sponsored by:

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Thursday, March 14-20, 1996

The McGill Daily Culture

Esperanto speakers — a different kind of minority

These days, Esperanto seems largely ignored by the media and people in general — even activists.

Hyde Park

Esperanto is not a dissident movement. It doesn't go around shocking people with pornography. Its goal is not to replace all other languages, but rather to be the second language for everyone, so that people can communicate, debate and share ideas on an equal footing using a neutral language, regardless of their background.

It is noteworthy that the Esperanto Movement is particularly active among linguistic minorities: for example, here in Québec, Catalonia in Spain, the former Yugoslavia, South America and a number of African countries. The movement receives very little attention in North America. This is hardly surprising. Why would someone want to learn another international language, or any other language, when everyone else is willing to speak English? Travellers to exotic places always say that everyone they

meet there speaks English.

An American once complained to me, that everyone should speak English and then all our language-related problems — ethnic conflicts, the absurdity of translating languages back and forth in the UN and so on — would be solved. In a restaurant in Russian, we asked if the waiter spoke English. The waiter replied, somewhat indignantly, "Do you speak Russian?" A more relevant case is here in Québec — it's quite understandable why the Anglos have cultivated such an evil image for themselves.

People all over the world do not always learn English because they think it is the best language. In fact, everyone wants his/her language to become the international tongue. To two million people spread out over over 115 countries, Esperanto is the perfect solution. To them, this language presents a means for organising international seminars on ecology, anti-racism and minority rights, while to others, it's just a freak phenomenon.

So why are people indifferent to something that actually works? The sad truth is that people are generally indifferent to good ideas — like the Green Movement, for example. Despite scientists having already declared that the damage we have done to the environment has reached a point at which it is irreversible, there are still only a few people who diligently recycle their papers and cans, buy environmentally friendly products and dispose of their batteries properly. These people remain the minority. They choose to persevere even though they know how insignificant their efforts are compared to the apathetic majority. They do it not for approval or recognition, but because they think it's a great idea. In this respect the Green Movement is similar to the Esperanto Movement, which also deserves the right to make itself heard and to be taken seriously.

Lectures on the Esperanto Movement are held in Shatner Room 310, March 18, 18h30.

**Bill Mak and Dee Hoyano
McGill Esperanto Club**

CROs say no

Although official documents were not available at press time, the Chief Returning Officers have deemed the action taken by the No committee on the Burma question unconstitutional.

These actions were authorised by SSMU President Helena Myers and VP Finance Kelly Remail.

A motion will be put forth in council on Thursday deeming the No campaign unconstitutional on three counts.

All counts outline that Helena Myers acted on behalf of students without Council's approval.

F u r t h e r

sources have claimed that the much talked about contract with PepsiCo — which has supposedly locked SSMU in for the next five years — has never actually been signed.

On March 14 and 15, you will be asked your opinion on corporations which do business in Burma. Pepsi Canada is the main target of this attack. Here are the real facts:

Pepsi does not:

- Invest in or support political or military systems or governments. It invests in businesses and people.
- do business with the Burmese government - they actually compete with the government which used to have a monopoly on soft drinks before Pepsi's arrival.

Pepsi does:

- create jobs in Burma and supports local sports events
- buy materials from local entrepreneurs and buy products from small, local farmers

VOTE NO

Authorized by Helena Myers (President SSMU) and Kelly Remail (VP Finance SSMU), Co-Chair, NO Committee

Errata

The McGill Daily

vol 85 • no 63

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The photo which appeared on page 3 with the "United States Guilty!" article in the *Daily Culture* (March 7) was missing a photo credit. The photo was taken by Lucy Atkinson.

In the same March 7 issue, the feature entitled "Talk Radio Pumps Up the Volume" on pages 6-7 was missing a by-line. The article was written by Rebecca McKechnie.

Also in the same issue, the photo accompanying the theatre review entitled "Heavens to Murgatroyde" on page 9 failed to credit photographer Laina Scolnick.

Finally, in the Women's Health Special Issue (March 11) the article entitled "Shatner and Beyond" on page 6 had an incorrect by-

Vote yes for Nightline

To the *Daily*,
The SSMU referendum period has arrived and undergrads are being asked for 25 cents per term to allow Nightline to continue to serve the McGill community.

Nightline is a confidential telephone listening, information, referral and crisis service organised and operated by students for the McGill community since 1984. We are not affiliated with any political or religious group. Nightline is open from 6 pm-3 am every night during the school year — 398-6246.

From 1984 until this year, Nightline was funded by the McGill Alma Mater Fund — however they can no longer give financial support and so we are asking all McGill students for just 25 cents per semester. Without your support, Nightline will close and this essential service for the McGill community will be eliminated.

Why call McGill Nightline?

- **Listening:** If you can't sleep, if you're upset or worried about something, if you're lonely, or if you just want to talk, give us a call. That what we're here for.
- **Information:** For information about McGill or Montréal social events, clubs, and activities, gym or library schedules, student services or the number for 24-hour pizza delivery — call us.
- **Referral:** If you want professional legal, medical or social

help, we can refer you to appropriate services, both at and outside McGill.

- **Confidentiality:** All calls received by the service are kept strictly confidential.

- **Anonymity:** Nightline's anonymity allows the caller to speak openly and freely, without restraint. Talking to a concerned, friendly person can be a great relief, and sometimes it's easier to talk to someone you don't know personally.

Vote yes for Nightline—25 cents/term gives you over 2-000 hours of listening, information and Referrals.

**Hugh Potter
External Co-ordinator
McGill Nightline - 398-6246
http://www.cs.mcgill.ca/~niteline/**

On Roberts

To the *Daily*,

It is a rare occasion that I feel compelled to write. After just reading Ramona Roberts article "RE-envisioning student life: A survivors reflection on self-care," I am prouder then ever to call her my friend. She writes with painful honesty of a problem that silences many. For myself, a fairly outspoken person, the issue of sexual abuse and assault is difficult to refer to in anything other than third person. I would like to thank my fellow activist, survi-

vor, student and friend for giving me strength from her courage to speak out personally in hopes of informing others in the McGill community of the reality of these issues.

Meredith Caplan, U3

Telling stories

To the *Daily*,

I'm writing concerning the article published called "The Story's Tale," which dealt with my program Storycircle.

I'd like to offer some facts that I hope would encourage people to come and judge for themselves what this program has to offer.

Storytelling is not new to The Yellow Door, but the format of a swapping-ground I initiated this year in order to invite the students to perform themselves.

On the night in question, only our third meeting, when your writer joined our circle, she arrived some twenty minutes into the program and therefore missed the introductions and what we had set out as the evening's themes, which were Black History and Valentines. I don't find mention of these in your article, except to misrepresent the Black Legend I was finishing off when your writer arrived. The Valentines stories of that evening were all comical, as my carefully kept records inform me, and one, an excerpt from Canterbury Tales. Newcomers that night shared brief anecdotes

of personal experiences, one of which was a young Jewish man's first experience in a Catholic church. Was this irreverent?

First and foremost storytelling is a wonderful teaching tool, while at the same time being doubly gifted, it serves to amuse its listeners, and in the process will inevitably enlighten, inspire and bring understanding of other cultures, history and religious beliefs.

There are certain faculties that would profit immensely by this program, beginning with English, creative writing, French literature, drama, women's studies, religious studies, and anyone associated with the field of Education.

The Yellow Door is the oldest running coffee house in North America. The Thursday night literary series, Storytelling and Literature Live are equally significant in sharing their very important art form, in other words allowing you, the McGill community to share your talent.

**Denise Markham
Storycircle Animator
The Yellow Door**

Storycircle meets the 2nd and 4th Thursdays of the month. 20h-22h, 3625 Elmer North of Prince Arthur. IOnfo 849-2657. All programmes \$3.

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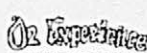
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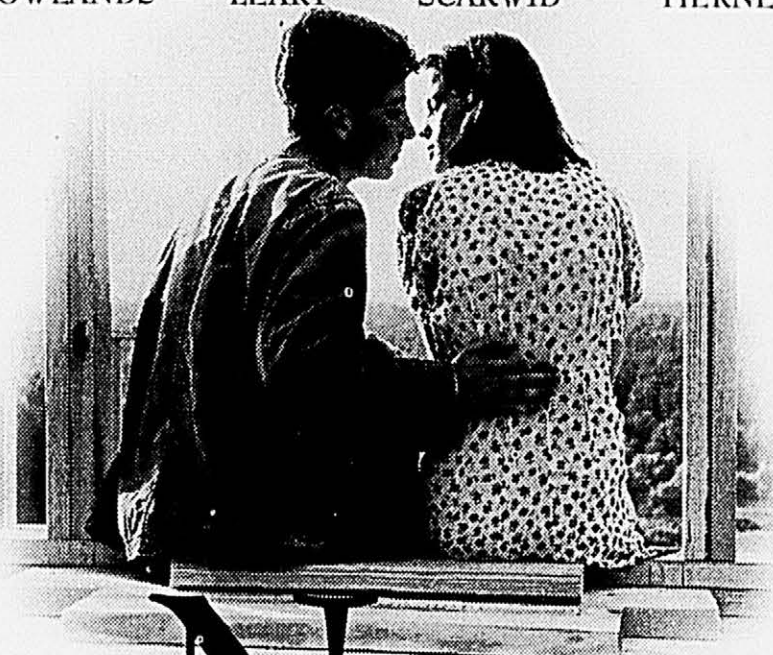
Geoff Andrews, TIME OUT

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The McGill Daily Culture

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CD Review

Iggy Pop - *Naughty Little Doggie* (Virgin/EMI)

My dad pulled me aside the other day and said, "You young people out there were born too late to remember when Iggy first made the scene back in '69. Back then he was a lean, mean bad boy who didn't give a damn. Nastier than Mick, he was."

So I showed him the new album, Iggy Pop's first since his 1994 'comeback' *American Caesar*. Dad sat down in front of the hi-fi and surfed through the tracks. When it was over, he just shook his head.

The new Iggy sound maintains some of the nihilistic, urban desolation edge of old and as the estranged father of punk, Mr. Pop does demonstrate what deftly modulated vocals can do for "the experience of the common social reject." The Iggy poet is of the perpetually bored and sort of directionless variety; his range of subjects is bounded by the everyday experience of his soul, society and his libido.

Only now he's not so important for that as for his demographic eccentricity — he is a baby boomer still without a job still thinking like a juvenile delinquent; a monument to the human spirit's ability to avoid growing up, clinging fondly to his estrangement; stuck drawing from the same almost dry well; a pop star Sisyphus with renewed Virgin-sponsored tenure; and really kinda silly and stale. So don't expect the sloppy Stooges-era (1969) primal scream instrumentation. These days a rock anthem guitar-drums combo do the support work, sounding in from the same acoustical neighborhood as Tom Cochrane's studio staff. Really, the whole thing's a bit of a disappointment.

Therefore, why not just wait for the golden age concert album "Metallic KO," soon to be re-released, and put your money and listening time there instead.

- mulleinbuss

Johnny O'Neal — *On the Montréal Scene* (Justin Time)



If you're a jazz musician, conventional wisdom has it, the worst age to be is between 30 and 55. Under 30 and you're a young musical powerhouse on the cutting edge; over 55 and you're heralded as an old master with your

own distinct sound. It is between these ages that many musicians falter and all too often fade away. Johnny O'Neal, now in his early 40s, had seemingly validated the conventional wisdom.

He began his career as a member of the great Art Blakey and The Jazz Messengers band in the late '70s and was perceived as having great potential musically. His career dove into obscurity in the '80s and early '90s after frequent bouts with drug abuse. Recently, however, O'Neal has made somewhat of a comeback with his latest release, *On The Montréal Scene*. O'Neal is back in top form on piano, performing with respected artists such as Russell Malone, Tarus Mateen and Wali Muhammed. The release has a great range both in tempo and dynamics, alternating from slow, introspective tunes like "Come Sunday" to the bebop Oscar Peterson-esque "Happy Days Are Here Again."

O'Neal's new sound is both mature and well-developed, exhuming a strong Art Tatum influence, but more importantly is uniquely O'Neals own. His piano-playing has a cool depth and tonality to it, especially on tunes where a strong Gospel influence is heard, like the traditional classic "When the Blood is Running Warm." The recent media attention O'Neal has been receiving suggests that, on a local level at least, success in your 40s is possible and stereotypes should not be heeded. If you want to hear Johnny O'Neal live he plays on most weeknights at Biddles (no shameless plug intended).

- gilshochat

Pitchblende — *Gygax!* (Headhunter/Cargo)

Pitchblende's third and final album presents a slight departure from their previous two efforts, *Kill Atom Smasher* (Fistpuppet/Cargo) and *Au Jus* (Fistpuppet/Cargo). Acclaimed for their layered attack of high pitched guitar action and booming bass, the band uses their ranging dynamics to create pop songs that skid and bounce over jarring noise stampedes.

Pitchblende's aggressive side has waned somewhat (maybe as a result of their untimely break up last fall) letting them devote more energy toward melody and stand-out riffing. On "Kevorkian," an ode to the over-exposed doctor and euthanasia practitioner, drummer Patrick Gaugh focuses his concentration on a cow bell that surfaces above the tension-laden, back-and-forth strumming of guitarists Justin Chearno and Treiops Treyfid.

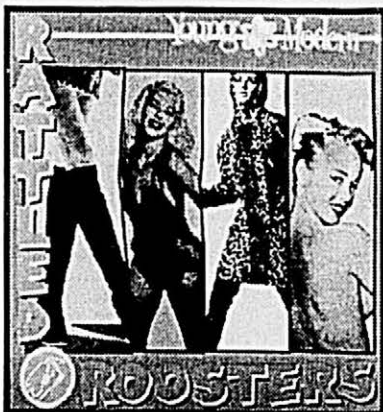
The opening track, "Squeezing from the Mole," is a wandering instrumental that crunches along as if the band were surrounded by tin cans while being pulled by a tractor through a rocky quarry. As the song ends,

the band is rescued, and storms back with a brilliantly crafted, calculated rock assault.

It's a wonder this record ever got to see daylight, as it was recorded over a year ago at WGNS (We Gots No Station) studios by Geoff Turner (ex-3, Grey Matter) and Charles Bennington. The album has been patiently waiting for release from Cargo, but now that it's out, it's sure to create yet another stir.

- jonahbrucker-cohen

Rattled Rooster - *Young and Modern* (Bang On/Cargo)



With growing interest with "roots" rock, and the dissection of this bastard child of many types of music, it is not surprising to see groups like Rattled Roosters carving themselves a niche.

Even though this group could be lumped in with rockabilly, or for that matter a whole pile of genres, this second album from Rattled Rooster proves that even this category — as nebulous as it has become — does not quite aptly describe their music.

Twangy country, '50s-era pop (minus all that annoying doo-wop crap), surf, and swingin' jazz all step into the spotlight for a solo or two, and then head off to the dance floor to pair off in combinations. All but a couple of tracks on this album are great alternatives to the power-chord alternative world. (One track doesn't work because I hate whiny country, the other because the harmonising of the back up singers just doesn't work).

I do have to admit that the lyrical content is well suited for its Valentine's month release. However, the overwhelming amount of sappiness is a bit disappointing.

At least they don't pretend to be revolutionary — this is a group of talented musicians that make no excuses for what they play, but instead throw themselves into the task of entertaining you, the listener.

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- jaymccoy

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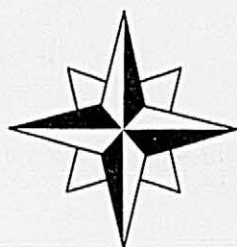
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Benetton's new self-conscious ad campaign

MADNESS: IT'S A FAMILY AFFAIR

by nickboston

The image of the wealthy family, so wealthy it's crazed, seems all too fashionable again. More than a decade ago, popular culture seized upon the concept of the rich and twisted extended family and ran with it. Whereas back then, the seductive power of such a representation found an outlet in television, with soap opera dynasties like *The Ewings of Dallas*, today it comes packaged as a media obsession with the failed marriages and extramarital affairs of the British Royal family. The recent box office success of the film *Angels and Insects*, about a family of pathological nineteenth century aristocrats, further attests to the more than passing interest the public has in other people's family values. Whether answering to rampant class aspirations among consumer audiences, or to a much calculated escapism, the combination of dollars and DNA is an intrigue guaranteed to draw attention.

Against this backdrop comes the newest advertisement from the Italian-based clothing company, United Colors of Benetton. The double page ad appearing in various mainstream publications, shows the four founding Benetton siblings, each surrounded by his/her adult children; the presumed inheritors of the multi-billion dollar enterprise. In total, eleven family members are represented—and all of them are wearing straight jackets. The background of the photograph is white, recalling a padded cell from some bygone psychiatric institution.

"Those crazy Benettons," the ad seems to be saying, "what will they think of next."

"The ad symbolizes the mad creativity this family has demonstrated over the past thirty years since its founding," says John Poerink, Advertising Manager for Benetton North America. "The Benettons have always gone against conformist entrepreneurship."

Conformist or conscientious?

In order to fully appreciate the madness to and for which this ad speaks, one has only to consider it in the context of Benetton's former ad campaigns.

Under the artistic direction of photographer Oliviero Toscani, the company began by marketing images that supposedly symbolised the multi-racial composition of the world. These were photographs of smiling, pretty people of different nationalities, all bound together by equally pretty and colourful Benetton clothing. The message was simple: by wearing Benetton, you enter a global community of beautiful people.

Then things started to get ugly. Toscani decided that Benetton's sensitivity to the human experience would be better expressed through a series of ironic takes on harmful and divisive stereotypes. The Benetton ads began to move further and further away from clothing and deeper into society's greatest fears and ambivalences around race and gender. Benetton released ads that not only dangerously recalled colonialism and primitivism, but also tickled the racist fancies of those whose greatest interest in multiculturalism is grounded in a fascination with the size and shape of the world's genitals.

There was no escape from the sight of Benetton's advertising madness. The image of a white baby suckling at a black woman's breast confronted you in the metro. Flipping through a magazine, you came across the life-size photograph of two male hands - one black, the other white - handcuffed together in a willing, sublime gesture of shared pow-

erlessness. Elsewhere, you were met by the melding of childhood innocence with racial evil in the form of a little black boy, his afro cut into the shape of devilish horns, hugging an angelic little blond-haired girl.

Of late, Oliviero Toscani and the Benettons have reached even higher heights of madness. Their ads now consistently engage personal trauma or social struggle as a spectacle. There has been a photograph of a bloodied corpse, the victim of a mafia shooting in Italy; the picture of a brown child in a "Third World" ghetto looking pleadingly up at the camera; the aestheticised death scene of a man succumbing to AIDS, his surrounding family overcome with grief.

Public responses to Benetton's advertisements are, and continue to be, widespread; involving a number of different political debates. What, according to the most commonly asked question, does the pain and suffering of human beings have to do with the sale of clothes? What authority does Benetton have in representing people as tragic others? What is Benetton's investment in the lives of the people they depict? What percentage of its sales does Benetton donate to the struggles of these people?

Luciano Benetton, patriarch of the Benetton family, and President of United Colors of Benetton, said in an interview that his company is concerned with raising global awareness for issues affecting the lives of his customers. He cautioned the public

not to lose sight of the irony through which his company's message carries the greatest force. But Benetton studiously avoids mention of the fact that "the message" is never accompanied by any form of financial support. As such, his awareness quickly boils down to exploitation.

The most glaring example of the way in which United Colors of Benetton fails to contribute significantly to the lives of the disenfranchised people they profess such vehement support for, is the opening of a Benetton boutique in Havana, Cuba some years ago.

Outwardly, Benetton expressed a conviction to aid the ailing economy of Cuba. But predictably, the boutique was located in the tourist belt of Havana, and charged prices that were affordable only to visitors, not residents, of the island. The only irony to be found here is in the dysfunctional marriage of European capitalism and Third World socialism.

Now, the Benetton family requests that we look at *them*—eleven sets of white teeth, eleven pairs of white straight jackets, eleven romantic Florentine names all in a row. And the color? The multi-colour in this scene is self-consciously added by way of the eleven pairs of colored jeans, worn one per Benetton. Does the Benetton dynasty expect that their customers will regard them with the same sort of 'irony' that they claim has been so fundamental to their ad campaigns in the past?

We are encouraged to identify *with* the Benettons, with their mad flavour, as opposed to defining ourselves *against* the nameless, dispossessed, physically ill people that have become the bittersweet flavour of Benetton's legacy.

The Benettons are crazy, remember? They can afford to be mad in this very sane world that seems to them ripe with poverty and illness. Their pathology has been displaced onto the advertising spectacles they created, so that the Benettons themselves, even as they stand bound by excess and irresponsibility, can smile with satisfaction for the camera.



An interview with Captain Paul Watson

by **mikecullen** and
thomaswhite

Captain Paul Watson heads the Sea Shepherd Conservation Society, an international organisation dedicated to the safeguarding of international laws, treaties and regulations protecting marine wildlife. Since its inception, the Sea Shepherd Conservation Society under Paul Watson's direction has undertaken high profile and well publicised action and confrontation on several issues of conservation/international law including most recently, the reactivation of the seal hunt. The McGill Daily was granted the following interview following his presentation supported by the Concordia Animal Rights Association, the Concordia chapter of the Quebec Public Interest Research Group (QPIRG) and the Société Québécoise pour la Défense des Animaux at Concordia University on Wednesday, February 28.

Daily: Public perception of you appears to be divided along two lines, with some of your detractors labeling you a "terrorist" and some of your supporters perhaps romanticising you as a revolutionary figure. How do you perceive yourself?

Watson: We are conservationists. What we're doing is keeping the radicals — those people who are out there destroying the world's oceans — in line. If I were a terrorist, as they call me, I certainly wouldn't be able to cross borders and have the freedom to keep doing what I'm doing.

Every operation that we go against is an illegal activity. If anything, we are policing the oceans.

We operate under the authority of the United Nations World Charter for Nature which authorises any individual or organisation to uphold its regulations. People can call us all the names they want; we have been doing the right thing.

The fact that I have sunk nine ships, rammed a dozen ships, confiscated millions of dollars worth of property without hav-

ing any charges or convictions brought against me is indicative that I'm not breaking any laws. In a society where property is esteemed above all else including life, over and above even endangered species, there is a perception that what I'm doing is wrong but in reality the people that we challenge are the people who are wrongdoing.

"The fact that I have sunk nine ships without having any charges or convictions brought against me is indicative that I'm not breaking any laws."

It's a question of perception. In 1993, I successfully drove the Cuban fleet off the Grand Banks. I was arrested and charged for that. Mr. Tobin did the same thing but he released the boat and paid

concern about internal divisions within the environmental movement. Do you think that what might be called the "left" should present a unified front?

I don't really regard the conservation movement as left or right. A unified front is not possible, because we're dealing with such a difference of opinion on so many things.

I am certainly not going to

ally myself with a group like the World Wildlife Fund [WWF] whose board of directors includes the former president of Macmillan-Bloedel and the president of BC Packers, Gaelan Weston, a man

that last year built a \$60 million office building in Germany. I don't consider them an organisation that I could legitimately work with.

I promote citizens groups, small organisations that are motivated and lead by passionate, committed, dedicated people rather than these corporate presidents with salaries of a quarter of a million dollars a year who call themselves environmentalists.

You mention that certain organizations such as Greenpeace and the WWF have been infiltrated by other interests both national and corporate. How do you plan to insure that the Sea Shepherd Society doesn't succumb to that?

Well, by maintaining it as a volunteer organisation. Without any vested interest you don't attract that kind of thing. I was offered \$750 thousand by the Six Flags-Magic Mountain which is an amusement park, on the condition that I came out and publicly

the fact that they don't do anything. They just give the illusion of doing things, like Mr. Tobin. People perceive that they do things because they get a lot of stuff in the mail.

I set up the Sea Shepherd Conservation Society in 1977, learning from some of these lessons. Nobody is paid and that keeps from attracting the influence of people who are looking to see how much money they can make out of it. I think that keeps us on the straight and narrow. I know that the people who crew my ships are there because they are dedicated to an idea, fiercely com-

CLUBBING CORPORATIONS

them compensation. He did everything but kiss their stern end on the way out.

He's a hero for this [while] I go to court, charged with criminal mischief, facing two life sentences. Fortunately I was acquitted by a Newfoundland jury. Why is there a perception that what I do is illegal but what Mr. Tobin does makes him a hero, even though he was the one that broke international law by firing on a vessel?

Whatever the media or public perception is of what we do is irrelevant to us. We don't do it for people, we do it for the whales and for the benefit of future generations who are going to be very upset with the fact that our generation will be responsible for the destruction of the natural world that they will not inherit.

During the question period one of the speakers raised a

who owns 30 per cent of the sealing fleet of British Columbia. I will not support an organisation that will tolerate that kind of influence. Why are they on the board? They give a lot of money, that's why. The WWF does not come out with strong positions against forestry and fishing in this country for that reason. They've been compromised.

As for Greenpeace, they've become a major money-making machine, bringing in close to \$300 million last year. The calibre of their campaigns has gone down considerably in direct proportion to the amount of money that they raise. Now they are actually promoting the taking of dolphins by the US tuna fleets. They support a seal hunt, they are pro-whaling, in many cases a complete flip-flop from what their positions were before. This is an organization

supported their captive dolphins. That was an easy \$750 thousand but I turned it down because I'm not going to advocate something that I'm against just for the money. I see a lot of organisations that do just that. Greenpeace was against the killing of Great Whales in Siberia. They were opposed to it until 1985. In the mid-80s the Soviets gave Greenpeace \$5 million to host a peace conference in Moscow, which they did. Within three months their policy on Soviet whaling had changed and they were now for it. Obviously that was part of the conditions of receiving the money.

It seems that a lot of the concerns you have raised about these other groups are financial. How is your organisation structured to avoid these problems?

It's not just financial. It's

mitted to protecting the oceans and life in the seas.

Do you see other independent groups like the Sea Shepherd Society playing a greater role in safeguarding conserva-

"I promote citizens groups rather than corporations with salaries of a quarter of a million dollars a year who call themselves environmentalists."

tion goals?

Absolutely. One of the most effective groups on the West Coast is a group called Bearwatch. They don't accept money from anybody. They've been investigating bear poaching, the gall bladder trade and



fluence on recovering cod populations. A year and a half later he does a flip-flop on and claims that the only culprit is the Harp seal, not over-fishing.

Only three per cent of a Harp seal's diet is codfish. The other 97 per cent are other species of fish that prey on codfish. When you lower the Harp seal population you actually increase the population of predatory fish that prey on more commercially valuable fish like cod. You can have the opposite effect — a declining cod population because of a declining seal population.

In 1550, there were about 30 million Harp seals and certainly there was no shortage of fish, if you believe Jacques Cartier's logbooks. This shows that with 30 million seals there was an overabundance of fish. Now

the seal hunt?

We aren't reactionary in that way. For instance, our idea to promote an alternative to sealing, a cruelty free, non-lethal form of sealing, is certainly a positive approach. I find however that when dealing with the establishment my positive approaches are greeted with more hostility than my confrontational approaches. I get a lot further ahead by being confrontational than by trying to work with these people. They're a stubborn bunch of bureaucrats in Ottawa, and they understand a good kick in the head by way of the media but they don't seem to understand dialogue on a positive level at all. They would rather not see anything change and carry on with business as usual.

We've had to develop confrontation as a tactic because, when you are forbidden from speaking with your own government which refuses to discuss these issues, the only avenue of communication left is the media. That's what they can't ignore. When we slam them in the media they have to respond one way or the other.

Perhaps you could explain what your alternative method of sealing is.

The Harp seal pups loose

animals that can bear that kind of label.

One speaker took you to task about the impact that the sealing ban has had on Inuit communities in the circumpolar north. Do issues of animal rights conflict with aboriginal issues?

They may very well conflict but that doesn't negate one or

"Our idea to promote a cruelty-free, non-lethal form of sealing is certainly a positive alternative approach."

the other. The European Economic Community has a legitimate right to ban seal pelts from entering its community. One culture cannot hoist its opinions on another. The Northern culture of Canada cannot dictate to the Europeans what they can and cannot sell within their own coun-

tive communities I will reconsider whether the fur trade is legitimate or not.

What can the average person do when confronted with this sort of situation?

I can't say what the average person can do — that depends on what people are motivated to do or what they want to do. You can really change the world if you set your mind to it. If people use their own abilities and skills in the best way possible to make this a better world in which to live that can make all the difference. I certainly don't expect people to go out and ram a whaling ship.

There is definitely a problem here and we see it all around us, although most people live in denial all the time. We are losing species on this planet at an unprecedented rate. We will lose more species between 1980 and 2020 than has been lost over the last 65 million years. We, as one species, will be completely responsible for that. We are not ecologically intelligent enough to know when we have crossed the line, when we have taken a species which, because of the interdependence effect, causes everything to come crashing down. Who will be the victims of that? Not us but our grandchildren, our great grandchildren. We will be creating a world that is vastly diminished from that which we have.

It already has diminished from that which I was born in. I

was raised in a fishing village in New Brunswick which, for all intents and purposes, doesn't exist anymore. I remember, when walking on the beaches, the abundance of clams, scallops, lobsters, fish, everywhere. None of which is there anymore, this in just one generation.

The human species has an ability to forget very easily. If I were to say in the '60s that 20 years later we would all be drinking our water in bottles people would have looked at me like I was a complete idiot. But of course that has come to pass and everyone thinks it's totally normal. That's the way it always has been and that's the way it will continue to be. It will get to the point where sometime in the future we'll have to dispense oxygen out of a machine. We said that in the early-'80s and everybody laughed at us, they do it in Tokyo right now. People accept this, [thinking] "That's the way it is." But that's not the way it has to be.

busting underground rings, getting evidence and turning it over to the authorities. This is a small group of individu-

with the codfish reduced by 99.5 per cent of its original population, we blame it on a species has had nothing to do

AND SAVING SEALS

als who do it with their own money. I think that these types of groups are much more effective than mega-corporations that pretend to do things.

One argument offered in favour of lifting the ban on sealing (or increasing the allowable catch from 168 thousand to

groups and small organizations these corporate presidents quarter of a million dollars environmentalists."

250 thousand) maintains that the seal population must be culled to protect fish stocks. What is the current situation in the North-West Atlantic?

In July of 1994, Brian Tobin said, in the *Ottawa Citizen*, that the Harp seal had no in-

with this demise.

The cod were destroyed by the mismanagement, the ineptitude of the Department of Fisheries and Oceans [DFO]. They have destroyed one species after another by selling everything out to the highest bidder and have only set in quotas and moratoriums when it is too late to do otherwise. I've been advocating for years that the DFO should be disbanded and the federal government have the responsibility for managing fisheries taken away from them and that this be given to the provinces or, better yet, to the local fishing communities who did quite well on their own for hundreds of years.

In many ways your actions might be deemed rather reactionary. Do you see more cause based initiatives to strike at the heart of the problem, the cultural problem, the governmental problem, instead of simply reacting to the reactivation of

their white coat at about three weeks. The hair follicles are hollow and make an excellent insulating fibre, very similar to eiderdown, which is a much more costly material to gather and clean. A German company came to us and asked for some samples and agreed to buy all that we could provide. Over the last three years we've been attempting to put this company into a working relationship with people who are interested in pursuing this as an industry. We can create 300 jobs right away, and the company is prepared to put up the money. The Canadian government is resisting this.

This is a viable idea. Each seal yields 60g of fur. 2.5kg of harp seal hair will produce a bed comforter that can sell for approximately \$1 200 Canadian. It's a very high end product. It is especially in demand because it can be labeled as cruelty free and non-lethal. There are very few products obtained from

tries. There is nothing stopping the Inuit from hunting seals, they've been doing it for thousands of years. Trading with the Europeans is not part of the tradition, so they cannot demand that as a traditional cultural right.

Native communities should concentrate more on settling land claims and getting that which is due to them legally, in settlements, rather than be slaves to a fur trade that gives them less than two per cent of the revenues. It has been very convenient for the fur industry to come out and say that native people are suffering because of the animal rights and conservation movement. I do not know of a single animal rights or conservation organization that has ever challenged Inuit sealing or fur-trapping. They challenge the commercial fur operations.

I once said at the University of Alberta that when the fur industry is prepared to turn over 100 per cent of its profits to na-

Buffy Sainte-Marie makes MULTIPLE MEDIA,

by m-j milloy, photos by suryagovender

Pushing open the door to the brick and pine cyber-café, it just didn't seem right that I was there to interview Buffy Sainte-Marie.

A trendy cyber-café in old Montréal seemed an ironic, if not depressing, place to talk to a folk-singer who came of age in smoky coffee houses of 1960s Toronto.

But after our discussion, it became clear that the contradictions in Sainte-Marie's work and life — a radical Indian rights activist who writes Hollywood soundtracks and a romantic balladeer on the cutting edge of digital art — are only the surface details of a remarkable and powerful storyteller.

As we sat in a quiet back room of the café away from the glowing terminals and chrome tabletops, Sainte-Marie talked of her life and her work, revealing a small picture of an artist

With the hum of Internet-surfing clients as background music, Sainte-Marie discussed the different facets of her work, which she insists is a whole made up of different parts:

"My work is only viewed as distinct by outside viewers. For me, I'm using different tools to express my ideas as an artist."

Out of the 'stable'...

Sainte-Marie first rose to prominence as a singer and songwriter in the 1960's emerging hippy scene of Yorkville's bohemian neighbourhood in Toronto. Now largely converted into expensive condominiums, the history of the Yorkville era is best captured in the early recordings of Sainte-Marie and others who shared those stages — including Neil Young and Joni Mitchell.

But although she shares the same roots as other folk-musicians of the era,

"It's just another tool, like crayons — I've been playing with art and music since I was a little child, but unlike most, I never gave up."

off of."

In the mainly middle-class world of coffee houses, Sainte-Marie was nothing if not an outsider. Sainte-Marie's chaotic upbringing on a Saskatchewan First Nation and a New England foster-home was not marked by the comfort and privilege of most other rebellious folk musicians.

"I didn't have the background of those people. I didn't come from a family like Joni Mitchell, who were professors, or Neil Young's family," she says.

Sainte-Marie would not or could not play by the rules of the folk community.

But her marginalisation from that community also resulted from the particular politics that she chose for herself.

As the '60s to a close, folk musicians increasingly turned their attention to the war in IndoChina or the struggle for civil rights in ghettos from Los Angeles to New York. But while Bob Dylan looked to the far east to write anthems of protest, Sainte-Marie looked to the west, to the Great Plains of her childhood.

Sainte-Marie began to write songs about the struggle of Native-Americans to resist the continued theft of her land "because no-one was covering those bases. No-one was singing those stories."

And while Dylan and others were writing songs from the comfort of their

only for its bitter eloquence but its personal tone.

Sainte-Marie paused, briefly, as I asked her of those times, and looked out the window as she told me that those times are anything but over, anything but forgotten.

"Leonard is still in jail. John Trudell's family is still dead, murdered. Joe Stuntz is still dead, his death unexplained. Anna-Mae's hands are still in some box somewhere, the FBI won't tell us."

...onto the Internet

Sainte-Marie left full-time recording shortly after Wounded Knee to devote more time to her young children and, eventually, to nourish a growing connection with personal computers.

When Apple released the Macintosh — heavily marketed as a computer for 'right-brain' creative thinkers — Sainte-Marie was one of a handful of writers and composers to use the machine in her artistic process.

"It's just another tool, like crayons — I've been playing with art and music since I was a little child, but unlike most, I never gave up."

Her work on the Macintosh, however, is anything but child's play. Her last album, *Coincidence and Likely Stories* was composed completely on a Macintosh, e-mailed to her record company in England, and is a sharp departure from her traditional guitar and voice arrangement.

Coincidence and Likely Stories is a beautiful pastiche of the old and the new mediated through digital tools. The same theme predominates in her digital gallery, where traditional images — shamans, spirit dancers, the Trickster — are manipulated and represented.

Unlike many artists who use computers heavily in their work, the message and not the medium is what prevails in Sainte-Marie's work.

"I use an old Macintosh Quadra, since it is all that I can afford. I think that the people who have the new machines and the expensive gear spend all of their time concerned with their equipment, and not what they are trying to say."

Sainte-Marie's message, though, has not been dulled or distorted but updated in her move into digital art and the Internet. The growth of the Internet has allowed her another space, another tool, to express her concerns and vision.

Unlike many, Sainte-Marie does not believe that the Internet and the



who continually transcends the medium to present a powerful message.

Sainte-Marie was in Montréal as part of a promotional tour for her new album, *Up Where We Belong*. The album is much more than a re-recorded or repackaged collection of her 'greatest hits'. It is a vibrant portrait of an artist who defies easy categorisation by moving effortlessly through the styles of country, folk and mainstream rock.

Less known than Sainte-Marie's music is her work as an agitator for Native American rights across North America and Hawai'i. Often forgotten in the midst of her melancholy ballads and twangy country hits are uncompromising indictments of the injustice suffered by Native Americans on their own land.

In recent years, Sainte-Marie has explored new paths as an avant-garde digital artist and composer. Working from home on an archaic Macintosh, Sainte-Marie has produced a virtual gallery which blends traditional aboriginal images with cutting edge distortions and colour manipulations.

"Leonard is still in jail. John Trudell's family is still dead, murdered. Joe Stuntz is still dead, his death unexplained. Anna-Mae's hands are still in some box somewhere, the FBI won't tell us."

Sainte-Marie quickly established a reputation as an artist who would not follow the mainstream path, even in the then-'alternative' folk music scene.

"I got marginalised real quick when I came to Toronto," she said. "I didn't know how to deal with the industry, the big business men who were running the show. I wouldn't enter a room and kiss the men running the show."

Sainte-Marie quickly developed a reputation as someone who was not in 'the stable' — "that's what they called the group of artists who they were really marketing, really making money

hotel rooms or tour buses, Sainte-Marie traveled to North Dakota to assist the American Indian Movement (AIM) in defense of the Lakota Nation.

There, she found a community divided, beset by the FBI on one side and a corrupt tribal government on the other.

Out of her time with AIM would come the song 'Bury my heart at Wounded Knee' — dedicated to AIM members Anna Mae Aquash, Joe Stuntz and imprisoned activist Leonard Peltier.

A savage indictment of the American system, the song is remarkable not

use of different tools

SINGULAR VOICE

growth of that dreaded cliché, the 'Information Superhighway', will be a force to spread 'McCulture' and its related values of materialism and individualism throughout the world. For her, it is not a threat, but an opportunity for aboriginal cultures.

"It is another way for us to develop our voices, to share our stories, to strengthen as a people."

Sainte-Marie does not specifically address how First Nations communities will get access to the Internet when other resources, like health and education, are still denied them. But she does realise that the promise of the Internet is vulnerable.

"As long as these tools are in the hands of the capitalists and the war de-

Internet. If we get more censorship, more corporate control, then we risk losing this space for us."

Sainte-Marie's work on the Internet in her digital gallery, as well as her work with developing Internet education materials for Native children, is a step in this direction. Through her artwork, her music and her gallery, she is trying to create space for First Nations on the Internet — just as she fought the loss of their lands on the Great Plains 25 years ago.

As Surya and I left the café, Sainte-Marie was preparing to be broadcast live on CBC radio. We stopped by the door and watched — surrounded by audio equipment and computer terminals, her voice and guitar over-

"As long as these tools are in the hands of the capitalists and the war departments... well, then we are in even more trouble."

partments... well, then we are in even more trouble," she comments.

"But the 'net remains a very powerful tool for making connections, for telling our stories. Like Chiapas — all of that information has come over the

whelmed the clicking of computers and the rattle of the dishes.

Once again, her message prevailed over the medium.

Buffy Sainte-Marie's latest CD, *Up Where We Belong*, is available on EMI.



Free/Liberez Leonard Peltier Montréal part of Washington demo

TAKING IT TO THE CAPITOL

by m-j milloy

The forces demanding the release of imprisoned native activist Leonard Peltier have circled March 20 as the day they take their voices to the American capitol — and a group from Montréal will be with them.

The National Committee for non-violent civil disobedience for Leonard Peltier is planning a three-day action in Washington, D.C. to pressure the American government to adopt the recommendations of Peltier's parole officer and release Peltier on parole.

The group is organising a civil disobedience protest near the Bureau of Indian Affairs, as well as a prayer ceremony in front of the White House.

Peltier was imprisoned over 20 years ago for the deaths of two FBI agents who died in a gun-battle with members of the American Indian Movement (AIM) on Lakota Sioux territory in North Dakota.

Evidence suppressed by the

FBI during the investigation, however, has since proven Peltier's innocence and forced even the federal prosecuting attorney to admit that the government can not conclusively say who killed the two agents at Pine Ridge.

Ever since his imprisonment, a dedicated core of native and non-native activists have continued their efforts to have Peltier released.

In Montréal, the Free/Liberez Leonard Peltier group is hosting a benefit to support the group's trip to Washington. As well as a screening of *Incident at Oglala* — a documentary made about Peltier's case — there will be a dinner and dance.

The Montréal group is only one group in a continent-wide network of native and non-Native Activism groups that are organ-

ising small community events in support of the demonstration of strength and solidarity in Washington.

In Cleveland, the local chapter of the AIM is planning to focus attention on Peltier by holding a

demonstration on the opening day of the Cleveland Indians baseball season. As well as protesting the racist and demeaning imagery of the professional baseball club, the AIM organisers in Cleveland want to raise community awareness of Native American issues.

The efforts of these community groups has only intensified as rumours of Peltier's imminent release begin to trickle out of his 'home' in Leavenworth Prison.

The stories focus on Peltier's recent Parole Board hearing, and the unusual length of time it has taken for the National Parole Commission to release their decision.

Peltier's hearing was December 11, and the final decision of the Commission usually comes within two weeks, according to Ron Lessard, Peltier's lawyer. After over 12 weeks, there is

still no word on Peltier's application.

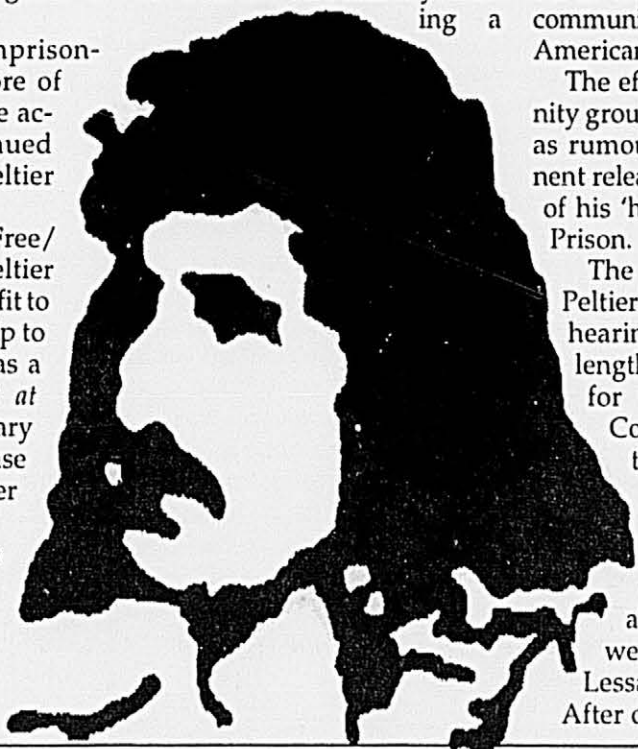
Lessard is hopeful that no news is good news.

"The parole officer gave a positive response," said Lessard.

However, the officer's decision is not binding — the ultimate decision will be made by the commissioner's superior in Washington.

The organisers of the Washington demonstration hope that their voices will reach the ears of the National Parole Commission, and force them to respect the recommendation of the parole officer at Leavenworth.

Free/Liberez Leonard Peltier Montréal will be holding a benefit on Saturday, March 16 at 270, rue Villeneuve Ouest. A vegetarian dinner will begin at 18h00, followed by *Incident at Oglala* at 20h00. For more information about the dinner or the trip to Washington — call 521-5276.





Untitled
by Astrid Godin

Students abandon national voice

With at least two referenda underway — one at McGill and one at Dalhousie — CASA cannot be pleased with its most recent loss.

Last Wednesday, 23 000 Calgary students pulled out of CASA.

Citing problems with the national student group's organisational structure, the University of Calgary's undergraduate union pulled out of the Canadian Alliance of Student Associations on March 6.

Notice was received by McGill's undergraduate Students' Society (SSMU) offices the morning of March 8, addressed to vp external Andrea Stairs.

"The Students' Union [of] the University of Calgary does not feel that a \$17 000 expenditure for our 1996/97 membership costs is a beneficial action on behalf of University of Calgary undergraduate students," wrote the union's president, Kate Kimberley.

She explained that, although U of C students had devoted much time and energy to CASA's cause through their Students' Union, they did not feel CASA could serve their needs in its present

form.

"We sincerely hope that member schools whose councils are committed to and interested in federal post-secondary issues take a hard look at how improvements and successes can be achieved by examining CASA's organisational structure."

The University of British Columbia pulled out for similar reasons in February.

Their vp external, David Bernes, explained that CASA was not worth UBC students' investment, stating that CASA had failed to prove itself.

A referendum on CASA membership took place in Nova Scotia's Dalhousie University last night, and students at McGill are currently in the midst of a similar plebiscite.

According to CASA by-laws, members must give notice of their withdrawal by March 18.

Meanwhile, in January, students at the University of P.E.I. voted to pull out of the Canadian Federation of Students (CFS).

Fidel Murphy, a vice president of the UPEI student council, said that lobbying at the provincial level is a good alternative to joining either CFS or CASA.

- zacharyschwartz

Events

Thursday March 14

- McGill Marxist-Leninist Study Group, Inaugural Session. 18h30, Shatner Room 435. Info 522-1373.
- Philip Crozier, organ composer plays works by Mozart, Pachebal and Bach at the Presbyterian College Chapel, 3495 University Street (University and Milton corner) for Lent. 12h10-12h50. Info 288-5256 or 985-5393.

Saturday March 16

- Shakti-QPIRG presents "Gender, Citizenship and the State in the Middle East", a talk by Dr. Nahla Abdo. Bronfman Building, 1001 Sherbrooke West, Room 151. 12h30. Free.
- South East Asian Students Association presents An Oriental Odyssey to benefit Montreal Children's Hospital, fea-

turing music, dance, fashion show. Shatner Building, Ballroom, 17h30. Dinner/Show \$20; dinner \$12 in advance, \$15 at door. Info Patrick 747-4825 or Michelle 366-3732.

- McGill Figure Skating Club presents its 17th Annual Show, McConnell Winter Stadium. Info 848-0115.

Ongoing

- Grad students in Anthropology seeks student with tattoos to answer questionnaire or for informal interview session. Over phone or in person. Call Sari at 284-5450.
- The McGill Journal for Middle East Studies is now accepting submissions for 1996 issue. All papers about Middle East since rise of Islam are welcome. Drop off papers in the MESSA box, Room 414, Leacock Building. Info Sarah 845-9962 or Alan 341-0927.

Two Dailyites lost in the world of high fashion

For AIDS or not for AIDS

by erinprelypchan and derekfung

The beginning of the evening was bedlam. Club Metropolis was packed to the rafters with people waiting to pray at the altar of high fashion. The early crowd had stormed the seats leaving us kneeling on a square of hardwood almost directly under the catwalk with the other press-hounds.

The show started almost an hour late, giving us some interim time to check out the equipment that the other photographers had, as well as what the audience members were wearing. We saw leather pants, shag vests, huge telephoto lenses and Übermode staff running around, taking care of last minute details.

Before the show began, projection screens behind the catwalk told us "what Übermode is about": acceptance, plurality, men, obligation, community, women, transcendence, fashion, and the effect of AIDS on Québec society. Statistics flashed across these screens as scary glimpses of a reality we are too afraid to

think of on a daily basis. Facts such as: Québec has the largest number of women with AIDS of any province in Canada; currently, 3 000 people in Québec have full-blown AIDS; and one person gets infected with HIV every 6 hours. These were the only reminder that the show was after all a benefit to raise funds for AIDS research. It became easy to forget that the show was for any cause at all as it went on. The reality of AIDS got lost in the shuffle of leather and silk.

When the show finally began, it tried to shock the audience in with some nudity, a drag segment, and fetish gear from Il Bolero, but we had seen it all. The guys next to us apparently had not, because they spent a large part of the show trying to stare up the models' skirts.

The show featured fashions by young Montréal designers such as D'arcy Moses, Lori Prasad, Thomas McGovern, Catharine Allan and Ike & Dean, and ranged from lingerie to street fashion, urban-sophisticate suits to cocktail dresses. The tableaux were set against brilliant, startling projected images on a huge screen behind the catwalk and thumping, techno-driven acid jazz. The student models sashayed like runway veterans.

Although the fashion, as we have come to expect from many design-

ers, was mostly not wearable, it was high-flying, colourful, and occasionally made us think. High up on the list of non-wearables were the Alpha-bits inspired women's fashions by Zygoté and Thomas McGovern's outfits consisting of plaid and towering Flintstone-esque fake fur hats.

Overloaded with the drive to be on the cutting edge, much of the fashion was too obscure and inaccessible to be truly appreciated. The outfits seemed unrealistic for most people's bodies and instead should be classified as art. After all, these outfits were more about aesthetics than function.

The outfits that stuck out the most were the simpler, more clean cut looks which were unencumbered by slashes of satin, vinyl, fur and lace.

The choreography was innovative in its use of props and was not confined to simply strutting on stage. One of our favourites was the Il Bolero tableau which played on a cyberpunk futurist dream with everyone lying discarded on the ground to open the scene.

With the last halogen light dying out and the mass horde of people milling about to get their coats, as previously mentioned, one could almost forget that

this was a benefit for AIDS research. Still, the event did fulfill its purpose of raising money (grossing \$25 000), one can only hope for better results next year.

Pictures from Übermode are on display on the World Wide Web at <http://www.accent.net/ubermode>.

DAILY PHOTOS BY DEREK FUNG



EDUCATE A WOMAN, EDUCATE A COMMUNITY

by lornayates

"Women, Literacy and Social Change" was the topic of discussion at The Centre for Literacy last Thursday, March 7. The discussion was framed around the issues of community-building and popular education in an impoverished Philadelphia neighborhood.

Born out of conversations concerning issues of homelessness, the Germantown Women's Educational Project started in 1984 and was built on the premise that people know what they need, which is the foundation of most grass-roots organizing. The conversations highlighted the fact that women in the community wanted to make their lives better. And they de-

cided to do this through education.

"We talked to each other and came up with the number one need: Education," said Executive Director Peggy Maguire. "[We] came together and identified a critical need that we wanted to address. [Germantown] is a gutsy community organising effort that uses literacy as a tool."

According to the project's mission statement, the project offers adult basic literacy classes as a means to begin working toward a high school equivalency exam.

The concept of "each one, teach one" seems to have come full-circle in the Germantown

Women's Educational Project. Through their choice to learn, the women are able to share their knowledge with their community, setting an example about the value and effectiveness of community-based education.

Since the project was first initiated, it has developed into a large learning program. It provides on-site daycare, meeting many of the social, community and educational needs of its participants.

Started in the basement of a local church with a mere US \$6 000, Germantown joined forces with Laubach Literacy International in 1994. Germantown was one of

Laubach International's 12 women's literacy pilot-projects in the United States.

Laubach International is a basic literacy group with branches worldwide, including RECLAIM Council on University Street in Montréal. It chose these 12 pilot groups because it saw that the women involved were designing their own models for learning, and integrating literacy into job training and community development.

Although Laubach International has since ceased funding Germantown, Maguire says the centre remains committed to a dialogue about women and possibilities for literacy. She adds that the project aims to foster

social as well as personal change.

"Literacy is about empowerment," asserted Maguire, echoing Brazilian educator Paulo Freire. Freire, in his *Pedagogy of the Oppressed*, argues for literacy as a tool for social change, and sees educators, along with learners, as agents of this change.

After 12 years, the vision of literacy as a stepping-stone to social change is just now being realised, according to Maguire. Toward this end, women in the Germantown Project set out next week for the state capital to participate in a large-scale march for welfare reform.

Vida Simon's exhibit draws the line HIDDEN IN THE DRAWER...

by meganmacgarvie

"At this late hour of the world's history books are to be found in every room of the house—in the nursery, in the drawing room, in the dining room, in the kitchen. And in some houses they have collected so they have to be accommodated with a room of their own."

Virginia Woolf, "The Love of Reading", 1932

When I was a kid, I used to crawl into the cupboards in my grandparents house and discover treasures. Old photo albums, scrapbooks and bundles of letters told stories that were never complete—forgotten details creating gaps in the narrative. I would disappear for hours, hunched over an old shoe-box or trunk, fascinated by its contents. This feeling of private discovery was evoked as I ducked my head to enter the room which houses Vida Simon's installation at 4542 rue St-Urbain.

drawer: a book in an apartment is actually a book in a box in a room built by Simon, with the help of fellow artist Jack Stanley, in their Plateau-area dwelling.

The small, white room is entered through an opening that necessitates a lowering of the head and a lifting of the feet. This mindfulness of space and

physicality continues as the viewer approaches the massive wooden table on which sits a book-sized box. Climb up the steps and onto the table top and delve into the contents of *drawer*, an unbound book of images and text. Finger the soft paper. Smell the wood. Listen to the apartment sounds outside your own private viewing space.

The intimacy of the context in which Simon's work is presented is paralleled by references to the artist's personal history, identity, and fascination with the work of German-American minimalist Eva Hesse.

Until her death in 1970, Hesse created compelling, often absurd sculptural installations out of string, rubber tubing, latex and steel. In Simon's words Hesse's work, "push[es] boundaries into a sort of unnamable space...like paintings growing out of the frame."

In her own work, Simon explores the boundaries of drawing, a medium traditionally seen as a means to an end rather than a finished product in its own right. Departing from Hesse's string, wire and tubing sculptures, which blur the distinction between two and three-dimen-

sional space, Simon's book plays with notions of drawing, line, and meaning on a number of levels and in an engaging manner.

Her hand has manipulated line into a collection of forms with varying significations. A fascination with words and their etymologies is evident in the piece as the multiplicitous nature of meaning and context is explored.

The title *drawer* has more than one definition, and read backward it becomes "reward". Also, the concept of a word as 'that which connects meaning and form, which gives shape to or defines an idea', allies itself with the physical act of drawing.

"I think of everything I do as drawing," explained Simon. Words on the page are, after all, just lines shaped into specific forms and combinations that can be read in different ways or not at all.

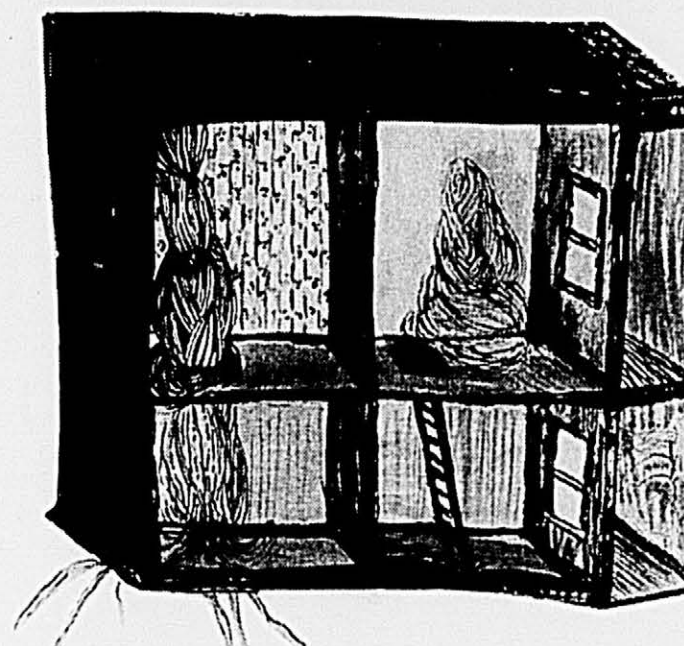
Drawing as definition, and writing or speaking words as naming, however, serve another function—that of organising and compartmentalising the chaos of the universe in an attempt to control it. Images of containment reappear in both Simon's and Hesse's art. Drawers evoke order and classifica-

tion, but also a sense of mystery and discovery of the unknown. One recalls the figure of Pandora who, dissatisfied with closure, released chaos from its container. *drawer* thus plays with the tension between the impulse to order and classify the world and the thrill of experiencing its disarray.

Simon's piece is fundamentally concerned with drawing lines in order to cross them. She examines boundaries, distinctions, and definitions, eschew-

ing 'linear' narrative in favour of metaphorical threads connecting the book's various concepts. By presenting her ideas in such a personal, intimate context, Simon allows us to interact with and appropriate the work on our own terms, giving the viewer, in a sense, "a book of one's own."

drawer: a book in an apartment may be seen Saturday and Sunday between 13h-17h at 4542 rue St-Urbain, or by appointment (call 849-7189).



1. Asian toys not child's play

Workers in Asian toy factories face inhumane and often life-threatening conditions, according to international labour activists.

"Working conditions in these factories fail to meet even basic internationally agreed standards," said Bill Jordan, general secretary of the International Confederation of Free-Trade Unions.

Jordan points to a fire at the Kader Toy Factory in Thailand as proof of the dangers workers face. Over 180 workers—almost all of them women—died when the factory outside Bangkok caught fire in May of 1993.

An inquest by the Royal Thai Government into the causes of the fire concluded that the owners had grossly violated industrial safety regulations. The emergency exits of the factory had been padlocked shut in order to prevent the workers from leaving before the end of their shifts.

Jordan maintains that the Kader fire—as well as other industrial accidents, which have killed over 250 last year alone—are the results of an unethical alliance between host governments and foreign multinationals.

"The governments are more con-

cerned about attracting foreign corporate investment to boost their economies than about worker safety," said Jordan.

"Knowing this, the Western companies don't worry much about unsafe factories or workers health."

Like most other factories in south-east Asia, Kader is less than ten years old and is a Thai-owned contractor for foreign toy companies. According to Canadian customs records, Kader manufactures products for such household names as Toys'R'Us, Fisher-Price, Tyco, and Gund.

These economic giants racked up over \$20 billion in sales in 1994—with a net profit of almost 900 million dollars, according to the Toy Manufacturers of America (TMA).

Kader is also representative of other factories—and Asian industrialisation in general—in that the workers are overwhelmingly female.

According to ICFTU statistics, over 90 per cent of toy factory workers are women, and most work 10 to 14 hours each day of the week for low wages. Workers get no overtime pay and are

denied health care benefits. They have no job security and can be fired at any time, for any reason.

In Thailand, most of the women come from the impoverished rural north, and are drawn to the booming light-industry factories around Bangkok by the guarantee of certain employment.

The women in these factories have been the driving force behind the Asian economic 'miracle' of the last ten years. However, as Kader illustrates, they have been rewarded for their efforts with dangerous conditions, low wages and little recognition.

Source: Inter-Pacific News Service (IPS) misc.activism.progressive

2. U.S.-Nicaragua conference planned

The Wisconsin Coordinating Council on Nicaragua (WCCN) is organising a conference with Nicaraguan leaders to discuss women's issues.

Part of the U.S.-Nicaragua Women's Empowerment Project formed in 1990, the WCCN has participated in a series of exchanges with grassroots activists and professionals in Nicaragua.

The planned delegation will travel to Nicaragua for the June 22-29 conference which is open to both men and women to dis-

cuss such issues as women's political, economic and social empowerment. This is especially important in light of the October elections in that country.

Delegates will participate in a national forum to plan strategies with women candidates, visit training programs to train young women for leadership roles, and learn about the current issues which face grassroots organizations.

—Sources: Wisconsin Coordinating Council on Nicaragua

3. Palestinian women held in prison

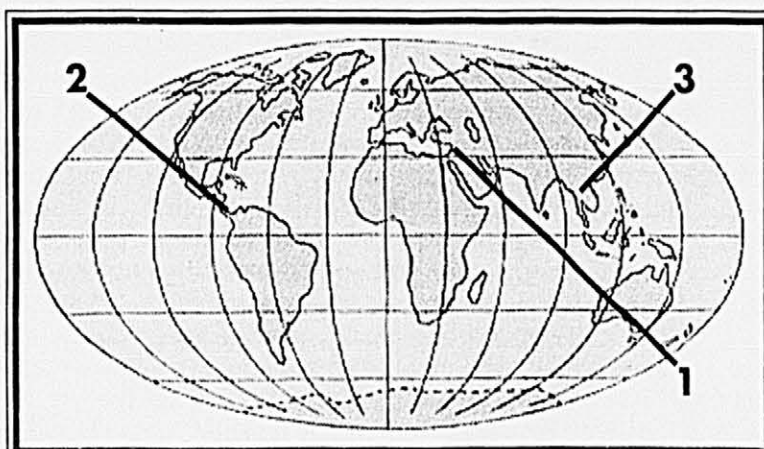
Israeli authorities have refused to release six Palestinian women who have been convicted of killing Israelis, violating the terms of the Taba Interim Agreement which stipulated the immediate release of female prisoners.

In protest, 23 women held in the Tel Mond Prison have refused release until all women have been released. In response to threats of force, the women barricaded themselves in six person cells, sealing the windows against tear gas. To put pressure on the women, the prison administration decided to cut off electricity and water to the women and refused to allow lawyers and human rights activists to meet with them.

Two men have also gone on a hunger strike in support of the women.

Hisham Abdel Razaq, the official in charge of the prisoners, declared that the issue of the women's release will be discussed at a later date, but no fixed date has been set.

—Source: People's Weekly World



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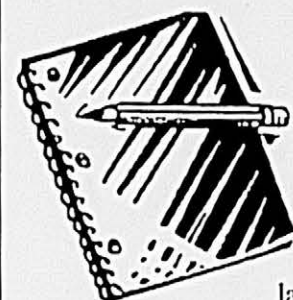
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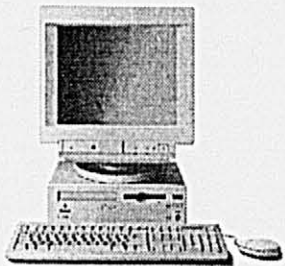
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Limited Time Offer!

MCS
McGill Computer Store

Burnside Hall Room 112. Tel: 398-5025 Fax: 398-5185

Electronic Mail: MCS@CC.McGill.CA

<http://www.mcgill.ca/mcs> InfoMcGill under Computing

*Taxes and installation not included. This promotion applies to purchases of new desktop Apple Macintosh computers. Only one promotional 8mb upgrade per computer purchased. This offer valid until March 29th, 1996 or while quantities last. McGill Computer Store reserves the right to limit quantities or withdraw this offer at any time.

CRUISE SHIPS HIRING

Students Needed!

Earn up to \$2,000+ per month working for Cruise Ships or Land-Tour Companies. World Travel (Hawaii, Mexico, the Caribbean, etc.). Seasonal and Full-Time employment available. No exp. necessary. For info call:

Cruise Employment Services
(206) 971-3552 ext. C40054



MARCH MADNESS

\$5.99
PITCHER NITE
Fridays 9-11 pm

Clydes
Bar & Restaurant

march 16
LYNYRD SKYNYRD
Tribute

march 23
TEN
plays Pearl Jam

march 30
BOKAMARU
plays The Dead

Wednesdays
are 9¢ Wings Night!

286 LAKESHORE RD. POINTE CLAIRE VILLAGE 630-8118

Thursday, March 14-20, 1996

The McGill Daily Culture

SHOW SPEAK

UP

March 18 from 3 to 5 pm in Leacock 232

Come to an
Open Forum with
Principal Shapiro. It's
your chance to ask
your questions, raise your
concerns and give your
input on the *future of*
McGill.

For more information or background documents contact Lisa
Grushcow, VP University Affairs, at 398-6797.

